The Architecture and Development of the Mary J. Booth Library

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The Booth Library Dedication Program proclaimed, "Generations of students who will use the Mary Josephine Booth Library Building will meet the spirit of Joseph Francis Booton as expressed in Gothic arch and in cathedral glass, and will silently call him blessed."[1]

Mary Josephine Booth was a librarian at Eastern from 1904 until 1945 and was a champion for improving the library facilities and services throughout her career. Many changes were taking place in the world and architecture while Eastern developed its new library. The long debates between librarians and architects set up an understanding of library design in the twentieth century. Architect Joseph Booton's background in designing in historic styles was a part of what led him to use Gothic for Booth Library. While it was praised by people in the area, contemporary writers of library planning and architects found Gothic architecture to be out of date. Nevertheless, Gothic motifs continued to be used in collegiate architecture. Between the time Booth Library was proposed and the time it was completed, major shifts occurred in architecture and library amenities in America. Booth Library, completed in 1950, but in development since Mary Booth proposed a new library in 1928, combined traditional collegiate library aesthetics and had some of the contemporary amenities, but did not meet all expectations of a modern library.

Booth Library Building

Completed in 1950, the architectural style of the Booth Library is modified Gothic. The main body of the building was approximately square, measuring 150' x 154'. It had two main service floors, and a partial third. The building, which faced north, had a split level entrance, with one set of stairs leading to the ground floor (about four feet below grade level at the northeast corner) which led to the Frank Andrews Memorial Music Room, the Paul Turner Sargent Art Gallery, Audio-Visual and Library Science departments' quarters, faculty-student lounge, and a lecture room. The other stairs led to a two story entrance

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[1] *Booth Library, Eastern Illinois State College, Charleston, Illinois, Dedication*, 1950.

hall which continued south through the foyer to a cross hall which contained the main service desk and card catalogs. The reference room was on the east side of the main floor and the reserve room was on the west side of the main floor. The main floor also accommodated a browsing room, publisher's exhibit room, typing rooms, and microfilm rooms. The second floor included two seminar rooms, librarians' quarters, and the Lincoln Room.[2] The stacks were located on the basement, first, and second floors. The exterior walls of the library were built of buff tapestry brick, with Joliet limestone trim. Most of the south exterior wall was of limestone, cut to produce a textured effect. Colored Ohio sandstone and Joliet limestone were used for the interior walls of the entrance and of the stairs.[3]

Booth Library was considered modified Gothic, an adapted style from the medieval Gothic architecture of cathedrals. There were features that invoked the Gothic on the interior and exterior of Booth Library. Similar to Gothic cathedral entrances, the patron would ascend the grand stairs of Booth Library then be channeled into a narrow lobby leading into the awe inspiring catalogue room with the higher ceiling and windows forcing the eye skyward in an attempt to invoke the spiritual and other Gothic ideas such as knowledge. [4] Also in the catalogue room, there were niches that look like they could hold statutes as in churches with statues of saints. In the door moldings there were carved figures of a little boy and a little girl reading books. The large pointed arches of the north entrance and windows at the ends of the cross section, the finials on the ends of the cross section exterior, the diamond pane windows, and the non-symmetrical exterior were characteristics of Gothic architecture. Booth Library may have been considered "modified" Gothic because it was not as elaborate as Victorian Gothic and the windows on the west side of the building had round arches which invoked the Romanesque. Also, the windows on the north side of the building (other than the entrance) were not arched.

Development of Booth Library

A new library on campus had been discussed for many years before the completion of Booth Library in 1950. In the early 1920s when Eastern became a teachers college, President Lord began a campaign for a library building which he pursued for the rest of his career at Eastern until his death in 1933. In 1928, the article "New Library Building Would Be an Economical Investment," appeared in Eastern's newspaper the *Teachers College News* making an appeal to the state legislators that

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[2] Stanley Elam, ed. "Alumni Day, Library Dedication Date Set," *The Eastern Alumnus* 3, no. 4 (1950): 5.

[3] *Booth Library, Dedication*

[4] Dr. Allen Lanham, interview by author, March 17, 2010.

the state and entire academic program at Eastern would benefit from a better library and the current facility hindered learning.[5] Head librarian Miss Booth made appeals for new library facilities in the 1930 *Warbler* and a 1934 newspaper article.[6] As college enrollment increased, President Buzzard continued the campaign for a new library.[7] During the 1899-1900 school year Eastern's first librarian began to build the collection in Old Main, the library's original home.[8] Although the library expanded in Old Main, there was still a space shortage for books and people. The library's collection grew from 2,500 in 1900 to 33,700 in 1930, while the student population grew from 812 in 1904 to 3,325 in 1940-1941.[9] In 1941, a bill for a new library building at Eastern was proposed in the Illinois legislature.[10] The building of the library was postponed due to the outbreak of war.[11] When Governor Green announced the twenty-five year Post-War Building Plan in 1943, Eastern's President Buzzard placed the library at the top of his priority list.[12] Eastern was permitted to have plans drawn up and the data Miss Booth had been compiling for years was surveyed.[13] There was another reason why there was a push for better library facilities at Eastern. Some people believed that when in 1944 Illinois State Normal University and Southern Illinois Normal University were able to introduce masters degrees in education and Eastern did not, it was because Eastern lacked adequate library facilities.[14] In March 1944, the Division of Plans of the State Architectural Board submitted the first study of plans for the new library. President Buzzard and Miss Booth inspected and criticized the drawings and went to Chicago to meet with

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[5] "New Library Building Would Be an Economical Investment," *Teachers College News*, May 14, 1928.

[6] Mary J. Booth, "Teachers' College Library," *The Warbler* 1930, (Eastern Illinois State Teachers' College, 1930), 25. ; Mary J. Booth, "College Has Outgrown Facilities of Present Library, Say Mary J. Booth," *Teachers College News*, May 22, 1934.

[7] "Eastern Realizes Miss Booth's Dream May 27," *The Charleston Daily Courier*, May 26, 1950.

[8] Richard William Lawson, "Mary Josephine Booth: A Lifetime of Service, 1904-1945" (PhD Diss., Indiana University, 1975), 61.

[9] Ibid., 63.

[10] "Illinois Legislators Consider Grant of $475000 for Library," *Eastern Teachers News*, May 21, 1941.

[11] Charles H. Coleman, *Eastern Illinois State College Fifty Years of Public Service.* Eastern State College Bulletin No. 189 January 1950, 182.

[12] Coleman, 182. ; "Eastern Realizes Miss Booth's Dream May 27," *The Charleston Daily Courier*, May 26, 1950.

[13] "Eastern Realizes Miss Booth's Dream May 27," *The Charleston Daily Courier*, May 26, 1950.

[14] Lawson, "Mary Josephine Booth," 65.

the architect.[15] In April 1944 Illinois approved plans for the library.[16] In October 1947 the contracts were awarded for the construction of the library.[17] On February 2, 1948 the first shovel of dirt was turned and later that year on October 25, 1948 Miss Booth laid the cornerstone. After years of petitioning and planning, the Mary J. Booth Library was finally dedicated on May 27, 1950 and opened for service in September 1950.[18]

A new library was not the only change that the growing student population demanded. In 1948, along with a new library, a new laundry facility and a new football field and track were being added to the campus. New trees and parking changes were in the plans. Eastern also decided to keep the war surplus temporary buildings that were on campus and add to them in order to relieve the housing shortage due to the return of veterans.[19] There were many changes around campus at Eastern Illinois State College when the library was being built.

The Librarian and the Architect

As professionals, librarians and architects had different views on library buildings. With the founding of the American Library Association in 1876, librarians became more professionalized and gained a forum to reject the physical layouts of libraries designed by architects.[20] In 1891 the *Library Journals* said, "it is far better that a library should be plain or even ugly, than that it should be inconvenient."[21] James Bertram, public library philanthropist Andrew Carnegie's personal secretary who attempted to persuade him to support librarians in their struggles with architects, called for the precedence of the practical over the artistic.[22] Abigail Van Slyck, author of *Free to All: Carnegie Libraries & American Culture 1890-1920*, cited the division between librarians and architects after the Civil War as the result of the struggle of both groups to become professionals which turned to jealously over who could claim expertise in library planning.[23] She continued that by the late 1890s they began to have a similar

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[15] "Buzzard Announces Building Plans," *Eastern Teachers News*, March 22, 1944.

[16] Lawson, "Mary Josephine Booth," 66.

[17] "Eastern Realizes Miss Booth's Dream May 27," *The Charleston Daily Courier*, May 26, 1950.

[18] "Ibid.; R. F. Schaupp, "New Approach to Building a Colorful College Library," *The Pioneer* 16, no. 1 (1953): 4.

[19] "Spring Brings Surprise as Eastern's Campus Changes," *Eastern State News*, May 26, 1948.

[20] Abigail A. Van Slyck, *Free to All: Carnegie Libraries & American Culture 1890-1920.* (Chicago: The University of Chicago Press, 1995), 5.

[21] Ibid., 37.

[22] Ibid.

[23] Ibid., 45.

outlook due to increased professionalization and embrace of efficiency as the standard to measure competence.[24] The debate was still not over as could be seen in the literature of the mid-twentieth century advising on the relationship of the librarian and the architect for example, "The Librarian and The Architect," in John E. Burchard et al, eds., *Planning the University Library Building: A Summary of Discussions by Librarians, Architects, and Engineers* (1945) and "The Architect and the Library Building" by architect Alfred Morton Githens in *Library Buildings for Library Service: Papers Presented Before the Library Institute at the University of Chicago August 5-10, 1946* (1947). In his paper Githens gave advice for improving the relationship between the librarian, the architect, and the building committee when planning a library. [25]

Architect Joseph Booton's background is important in understanding his work. Born in Urbana, Illinois in 1897, Booton moved to Chicago and graduated from high school there in 1915. While in Chicago he gained practical experience by working at multiple architecture firms. During World War I, Booton served in the Navy. He gained technical skills and studied architectural history at the University of Pennsylvania, receiving his certificate in 1924. Barbara Burlison Mooney, author of "Lincoln's New Salem: Or the Trigonometric Theorem of Vernacular Restoration," argues "If Booton had been introduced to a modern stylistic idiom during his years at the University of Pennsylvania, these new ideas would have been situated within a Beaux Arts context of the appreciation of multiple historical styles. This instruction led to Booton's love of system and effortless design flexibility." [26] After Booton studied in Europe, he went to work for an architect in Chicago who also, according to Mooney had "his own historicizing inclination."[27] Although Mooney wrote about Booton and Lincoln's New Salem, her observations are still valuable to understanding Booton's work later in his career. Mooney argues, "Under Hammond's supervision, Booton adroitly shifted from style to style to meet the requirements of the state's architectural needs by utilizing the systematic approach to solving design problems that he had learned at University of Pennsylvania."[28] It would have been

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[24] Ibid., 46.

[25] Alfred Morton Githens, "The Architect and the Library Building," in *Library Buildings for Library Service: Papers Presented Before the Library Institute at the University of Chicago August 5-10, 1946,* ed. Herman H. Fussler (Chicago: American Library Association, 1947), 94-95.

[26] Barbara Burlison Mooney, "Lincoln's New Salem: Or the Trigonometric Theorem of Vernacular Restoration," *Perspectives in Vernacular Architecture* 11 (2004): 30.

[27] Ibid.

[28] Ibid., 31.

impractical for him to stick with one design philosophy in the state office because of the variety of projects that he undertook. According to Mooney, "On the contrary, the appearance of rationalized, efficient output was valued more than aesthetic or historical values," especially by C. Herrick Hammond, the supervising architect at the Illinois Division of the Architecture and Engineering.[29]

Booton had been the chief of design at the Division of Architecture and Engineering for twenty-five years before this project, working on a variety of projects and historical styles. According to the Booth Library Dedication program:

> The Illinois Host Building for the Century of Progress in Chicago, and the Illinois Building at the Golden Gate Exposition in San Francisco…attested to his feeling for the modern. The Natural Resources building University of Illinois, Milner Library Illinois State Normal University…indicate his grasp of educational requirements. The restoration of Lincoln's New Salem, Cahokia courthouse…evidence of his interest in things historical. The Archives Building near the State Capitol and the Northwest Armory in Chicago illustrate his feeling for classical design. The lodge at Starved Rock…exhibit his ability to create in harmony with Nature.[30]

Booton was not a stranger to adapting a historical architectural form to invoke the cultural and social needs of the building and its environment.

Local Reaction to Booth Library

Eastern's newspaper, the library dedication program, and the dedication speaker praised both the Gothic architecture and the modern functional features of Booth Library. Even before the structure was built, people approved of the use of Gothic architecture. A 1946 article in the *Eastern Teachers News* announced, "Now the student-faculty dreams of long standing may soon become a reality, when an impressive new building of modified or collegiate Gothic design will be added to the campus…"[31] According to the *Eastern State News*, during his speech at the Booth Library dedication ceremony May 27, 1950, Robert B. Downs, director of the University of Illinois Library School, conveyed

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[29] Ibid.
[30] *Booth Library, Dedication.*
[31] Josh Brannah, "Dream Library Rises Out of Immediate Future," *Eastern Teachers News*, August 20, 1946.

his feeling that Booth Library appeared to be in harmony with modern architectural trends. He said, "Unlike some purely functional structures…it combines proper attention to aesthetic consideration, with the result that the architects have produced something beautiful and artistically successful, as well as highly functional."[32] A *Charleston Daily Courier* article from May 18, 1950, claimed, "The new library has been called the finest building to be constructed by the State of Illinois since the end of the war. The most modern concepts of library construction have been incorporated in the structure by Joseph F. Booton, chief of design, Illinois Division of Architecture and Engineering."[33] Although the library was planned multiple years before it was constructed, these local people saw the architecture of the library as aesthetically pleasing and functional.

Although there was some praise for Booth Library, it also provides an example of the tensions between librarians and architects. Since she began her push for a new library, Booth gathered information about library planning and execution at other libraries. She corresponded with other librarians around the country concerning what they liked and disliked about their buildings and spent her vacation time visiting libraries.[34] When planning a library, Githens recommended a meeting of the librarians, architect, and the building committee early in the process.[35] After the first study of the plans for the new library, submitted by the Division of Plans of the State Architectural Board, were inspected and criticized by Dr. Buzzard and Miss Booth they went to Chicago to discuss them with the chief architect.[36] Although the architect and Miss Booth had been communicating, her successor criticized the architecture of the building four days before the blueprints were signed by Booton. In a letter to a librarian at Western Illinois State Teachers College, Eastern's head librarian R. F. Schaupp complained, "I feel that there are faults with the building as planned. First, a large part of the construction cost will go into embellishment— the building will look much like a cathedral, and gothic windows run into money. We might have a library sooner if the general style had been less pretentious. But I am assured that the State has plenty of money, and that we need at least one beautiful building on the campus." He also thought that the lobby had too much space and the office space was too small, but was looking forward to a new building because the

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[32] "'Library basis of all study' says dedicatory assembly speaker," *Eastern State News*, May 31, 1950.
[33] "Eastern's Library Dedication Set For Saturday, May 27," *The Charleston Daily Courier*, May 18, 1950.
[34] Robert V. Hillman, interview by author, April 9, 2010.
[35] Githens, "The Architect and the Library Building," 94–95.
[36] "Buzzard Announces Building Plans." *Eastern Teachers News*, March 22, 1944.

present library was inadequate.[37] Schaupp's complaints may have come from the large increase in the cost of the building due to the war- the final sum was over two million dollars.[38] The views of different librarians, changing circumstances, and the disagreement with the architect's layout of Booth Library caused another debate between librarians and architects.

Gothic Architecture in America

Gothic motifs went in and out of popularity for collegiate architecture. Architectural historian Paul Turner has written that American higher education was based in the European tradition, but that the curriculum and architecture were shaped in an American way.[39] According to David Kaser, author of *The Evolution of the American Academic Library Building*, two exterior styles for academic libraries in America appeared in 1840: Classical Revival in the South and Gothic Revival in New England. Turner argues that by 1850 in addition to piety, American colleges increasingly favored Gothic Revival architecture because they were looking for the appearance of age and permanence.[40] By mid-century, the transition to Gothic was almost entirely complete for academic library buildings and in the following twenty years almost all employed Gothic exteriors.[41] Beginning in the 1870s, architect Henry Hobson Richardson popularized the Romanesque in public libraries. He believed that it was appropriate because of libraries' predecessors in medieval monasteries and because the style was flexible and could express the variety of functions of the interior on the exterior.[42] In the 1890s, Romanesque and Renaissance became popular for collegiate architecture, but collegiate Gothic rose again in popularity.[43] According to Roy Lowe author of "Anglo-Americanism and the Planning of Universities in the United States," there was a belief that architecture could be used to inspire, cultivate culture and intelligence, and refine taste in the students.[44] At the turn of the twentieth century, builders and patrons viewed the medieval forms

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[37] R. F. Schaupp to Lyndol Swofford, 23 September 1946. Library Services, Mary J. Booth Library, Eastern Illinois University.

[38] Schaupp, "New Approach," 7.

[39] Paul V. Turner, *Campus: An American Planning Tradition.* Cambridge, MA: The MIT Press, 1995), 3.

[40] Ibid., 116.

[41] David Kaser, *The Evolution of the American Academic Library.* (Lanham, MD: The Scarecrow

Press, Inc., 1997), 10-11.

[42] Van Slyck, *Free to All*, 3-4.

[43] Kaser, *The Evolution of the American Academic Library*, 55.

[44] Roy Lowe, "Anglo-Americanism and the Planning of Universities in the United States." *History of Education* 15 (1986): 248.

as representing democratic ideals and sound morals which were appropriate for a teachers college. They also invoked the ideas of Christianity and were meant to counter the urbanism which was increasing in the United States at the turn of the twentieth century.[45] Eastern Illinois State Normal School opened its doors in 1899 during this preference for Gothic motifs. Glenn Patton attributed the popularity of the Gothic motifs in collegiate architecture at the turn of the twentieth century to the reaction to immigration and other social changes and claimed that by using the Gothic, builders attempted to cling to America's Anglo-Saxon heritage.[46] He also attributed the popularity of the Gothic during this time in academic settings partly to its flexibility of being able to tie together a variety of buildings and adaptability for expansion due to its irregularity which strict classicism could not do.[47] In the 1930 *Warbler*, Miss Booth proposed that the new library building be built of limestone to keep in harmony with Old Main and Pemberton Hall.[48] Carter Alexander, author of *Tomorrow's Libraries for Teachers Colleges: A Check List to Aid in Securing Library Plant and Equipment Equal to the Expected Demands on These Institutions* (1944), emphasized that the building needed to fit in with the rest of the structures on campus.[49] Old Main, constructed in 1899, was Castellated Gothic, Pemberton Hall (1909) and Blair Hall (1913) were Jacobean Gothic, and the Practical Arts Building (1929) was also collegiate Gothic.[50] Including Booth Library, Eastern's campus was an example of this idea. Princeton University also demonstrated this proposal in that it embraced Gothic Revival architecture between 1836 and 1880 and in 1948 completed a Gothic library.[51] Until the International Style in the mid-twentieth century, it seems that architects found a variety of styles from the past useful for collegiate architecture. Although Collegiate

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[45] Nora Pat Small, "A Building for the Ages: The History and Architecture of Old Main," The Architecture of Eastern's Old Main: Aesthetics, Education and Politics. ([Charleston, Ill.] [Eastern Illinois University], [1999]), 24, 29.

[46] Glenn Patton, "American Collegiate Gothic: A Phase of University Architectural Development," *Journal of Higher Education* 38, no. 1 (1967), 8.

[47] Ibid., 5.

[48] Mary J. Booth, "Teachers' College Library," *The Warbler* 1930, (Eastern Illinois State Teachers' College, 1930), 25.

[49] Carter Alexander, *Tomorrow's Libraries for Teachers Colleges: A Check List to Aid in Securing Library Plant and Equipment Equal to the Expected Demands on These Institutions.* (Oneonta, NY: American Association of Teachers Colleges, 1944), 56.

[50] Small, "A Building for the Ages," 24.

[51] Montgomery Schuyler, "Architecture of American Colleges-Princeton." *The Architectural Record* 27 (1910), 146.; Kaser, *The Evolution of the American Academic Library*, 130.

Gothic was still used into the second half of the twentieth century, for architects, architecture critics, and library planners it fell out of favor.

Contemporary writing on library planning rejected and did not advise the use of Gothic architecture for collegiate buildings. In 1946, Gilbert Underwood, architect and author of "Modern Building Design," in *Library Buildings for Library Service: Papers Presented Before the Library Institute at the University of Chicago August 5-10, 1946* argued "there is no more reason to attach the Gothic style to a present-day library than there is to use the Baths of Caracalla as the motif for the Pennsylvania Railroad Station; on the other hand, there is certainly no reason for either the station or the library to be a stark, unlovely structure in the name of functionalism."[52] Underwood was trained in Arts and Crafts and later supported the International Style; he was best known for his work for National Park lodges.[53] He admitted that he did not know anything about libraries, and while lobbying against the Gothic he did not recommend what style would be appropriate. Instead, he said "I would not hang a style on it; I would create the style out of function and materials."[54] This approach was not new. In 1896, the influential modern architect Louis Sullivan wrote in "The Tall Building Artistically Considered" that the law of all things is "that form ever follows function" and so it should be in architecture.[55]

John E. Burchard in the chapter "The Librarian and The Architect," in *Planning the University Library Building: A Summary of Discussions by Librarians, Architects, and Engineers* in 1949 makes a plea not necessarily for "modern" architecture, but for "contemporary" architecture.[56] To Burchard, an author and editor of multiple works on architecture and society, Gothic was no longer appropriate for collegiate libraries because, "we do not even attempt to utilize the brilliant stone structure of the Gothic because structural steel is more effective for our purpose…."[57] American Gothic did not invoke the same kind of nobility as it had in Europe because he claimed that it lacked iconography since

[52] Gilbert Stanley Underwood, "Modern Building Design," in *Library Buildings for Library Service: Papers Presented Before the Library Institute at the University of Chicago August 5-10, 1946*, ed. Herman H. Fussler (Chicago: American Library Association, 1947), 180.

[53] Rodd L. Wheaton, "Gilbert Stanley Underwood 1890-1960," *Biographical Vignettes, National Park Service: The First 75 Years*, http://www.nps.gov/history/history/online_books/sontag/underwood.htm.

[54] Underwood, "Modern Library Design," 180.

[55] Louis Sullivan, "The Tall Building Artistically Considered," *The Western Architect* 31, no. 1 (1922): 11.

[56] John E. Burchard et al, eds."The Librarian and The Architect," *Planning the University Library Building: A Summary of Discussions by Librarians, Architects, and Engineers.* (Princeton: Princeton University Press, 1949),115

[57] Ibid., 116.

it could not have meant the same to literate Americans as it had to illiterate Europeans in the Middle Ages. He also said that Georgian architecture was more flexible to contemporary library needs than the Gothic.[58]

During the development of Booth Library there were shifts in architectural tastes in America. According to William Morgan, author of *Collegiate Gothic: Architecture of Rhodes College*, when the International Style arrived in America in the 1930s and dominated architecture until the 1970s, it was so widespread that architects who used historical styles, including Gothic and Classical, were generally put down or ignored.[59] Turner argues that most colleges and universities were slower than other fields at adopting modern design because they were inherently conservative. In 1931, *Architectural Forum*, which was an early medium for the modernists, printed an article by a Yale student condemning the "heavily Gothic, or deadly Classical" architecture of American colleges and favoring Walter Gropius's Bauhaus buildings.[60] Walter Gropius, the founder of the German Bauhaus and later the chairman of the architecture department at Harvard, was a strong proponent of European modernism which was motivated by functional analysis and structural efficiency.[61] Chester Nagel, a student at Harvard under Walter Gropius, described the mission of European modernism that was brought to the United States, "Architecture was no longer going to be merely decorative. We are trying to separate ourselves from the bombast of the past. We were looking for the essence, and we found it."[62] According to Turner, the debate if colleges should 'go modern' continued after World War II. In 1949, Walter Gropius wrote an article in the *New York Times* entitled "Not Gothic But Modern For Our Colleges."[63] Kaser argued that due to modular planning on the interior in the post-World War II period, any kind of exterior that was appropriate for the surroundings could be used for the building as long it was basically rectangular.[64] Although he claimed this argument was true, he also noted the shift in the late 1940s and early 1950s to the

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[58] Ibid., 116.

[59] William Morgan, *Collegiate Gothic: Architecture of Rhodes College*. (Columbia: University of Missouri Press, 1989), 2-3.

[60] Turner, *Campus*, 251.

[61] Leland M. Roth, *American Architecture: A History*. (Boulder, CO: Westview Press, 2001), 411.; Carter Wiseman, *Shaping a Nation: Twentieth-century American Architecture and Its Makers* (New York: W.W. Norton & Company, Inc., 1998), 150.; Turner, *Campus*, 251.

[62] Ibid., 149.

[63] Turner, *Campus*, 251.

[64] Kaser, *The Evolution of the American Academic Library*,130.

"International" style which rejected historical and traditional motifs.[65] Modernist architects believed that their architecture could solve social problems and favored efficiency and function.[66] In 1950, Ludwig Mies van de Rohe, an influential modernist architect and proponent of efficiency and function in architecture, explained his view on technology and architecture in "Address to the Illinois Institute of Technology," saying that technology was rooted in the past and architecture depended on its time calling it "the crystallization of its inner structure, the slow unfolding of its form." He concluded, "Our real hope is that they grow together, that someday the one be the expression of the other. Only then will we have an architecture worthy of its name: Architecture as a true symbol of our time."[67]Although the latter seemed to be a rejection of the former, by using the Gothic, Modern, and International styles, architects were attempting to use architecture to make a statement about the present. The Gothic invoked the past, democracy, spirituality, and culture and the Modern was seen as embracing the current preference for the present, efficiency, and function.

Although architects were writing in favor of other styles over Gothic, there were other collegiate libraries in America being built at the same time and later than Booth Library that used Gothic motifs. The libraries at Princeton (1948), Virginia Polytechnic (1955), Saint Thomas College in Minnesota (1959), the University of the South (1964), and Scarritt College (1966) were built in Gothic Revival.[68] Also the library built at Northern Illinois used the same plans as Booth Library so it was also modified Gothic.[69]

Not only was Gothic architecture appropriate for Booth Library because of the ideals it invoked, it was also appropriate for the campus in 1950 because of a push for the library to fit in with other architecture on campus, and it did. Booth Library's modified Gothic architecture and limestone fit in with the architecture of Eastern's campus.

Amenities

Booth Library had many of the modern library amenities, but it lacked others when it was completed in 1950. In *Tomorrow's Libraries for Teachers Colleges,* Alexander addressed exhibit space in libraries saying that modern libraries were expected to house their own exhibits

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[65] Ibid.

[66]Roth, *American Architecture*, 411.

[67] Ludwig Mies van der Rohe, "Address to the Illinois Institute of Technology," in *America Builds: Source Documents in American Architecture and Planning*. Leland Roth, ed. (New York: Harper & Row, 1983), 507-508.

[68] Kaser, *The Evolution of the American Academic Library*, 130.

[69] Robert V. Hillman, interview by author, April 9, 2010.

and those produced by college departments or other agencies. He recommended, "If the library is to serve as a cultural center for the local community, the exhibit room may be preferable" to merely having display cases in the library corridors which would be more geared toward the student population.[70] He also said that the exhibit room should be located in an area where people could access it when the library was not open. The Paul Turner Sargent Gallery was located in the basement floor of the Booth Library when it opened. It was for the students and the community and could be accessed when the library was not open.[71] Booth Library had a lecture room in the basement that was also accessible when the library was not open. Alexander said that only very large libraries needed a large lecture room, especially if nowhere else on campus had such a facility. If a lecture room was necessary, he said that it needed a library and an outside entrance.[72] Booth Library also had music listening rooms and areas for viewing films. In the Orange Conference of the Cooperative Committee on Library Building Plans in the 1940s, fluorescent lighting was discussed as an innovation.[73] Booth Library had fluorescent lighting when it opened. The planners attempted to incorporate modern library amenities into Booth Library, for the comfort and educational benefit of the students, faculty, and community.

Booth Library did not have air conditioning when it opened. Air conditioning was first used in an academic library at Southern Methodist University in 1940. The attendees of the Orange Conference also discussed the subject, which increased the professional awareness of it.[74] Air conditioning also increasingly became a necessity in modular libraries developing in the post-war years, because of the low ceilings.[75] In 1950, an article in *The Eastern Alumnus* about Booth Library argued "While air conditioning is not built into the library, it will be a very comfortable building in summer. A complex system of air cooling will be used."[76] In a 1950 *Library Journal* article, R. F. Schaupp noted Booth Library had a ventilation system with forced air to cool the building and the insulation would also keep the building cool in the warm weather.[77]

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[70] Alexander, *Tomorrow's Libraries for Teachers Colleges*, 51.

[71] Hillman

[72] Alexander, *Tomorrow's Libraries for Teachers Colleges*, 51-52.

[73] Kaser, *The Evolution of the American Academic Library*,113.

[74] Ibid.

[75] Howard Rovelstad, "College and University Library Buildings," in *Contemporary Library Design* ed. Wayne S. Yenawine (Syracuse, NY: Syracuse University Press, 1958), 24.

[76] Pratt, *The Eastern Alumnus*, 1950, 4.

[77] R. F. Schaupp, "Eastern Illinois State College to Open New Building Soon," *Library Journal* 75, issue 4 (1950): 576.

The Illinois Division of Architecture and Engineering's 1947 "Specifications for the Metal Library Equipment & Bookstacks, Eastern Illinois State Teachers College," reads "The bookstack contractor shall provide and install finished metal insulating enclosures, …for housing all vertical air conditioning ducts which extend the book stack ranges in the multitier bookstack in the Main stackroom."[78] This document may have been referring to the ventilation system. According to Eastern's University Archivist, Robert Hillman, the Booth Library was not air conditioned, and not long after its opening the patrons began to complain about the difficult conditions in the library. The lack of air conditioning was not conducive to studying. The first portion of the library to be air conditioned was the reference room on the east side of the building when it was equipped with window units in the late summer of 1953. It seems this room in the library was the only air-conditioned room on campus students had access to in 1953.[79] Possibly Booth Library was not originally air conditioned because of its high ceilings and the planners' belief that the ventilation and insulation systems would be satisfactory.

Stacks

During the nineteenth and twentieth centuries two changes occurred in library planning dealing with space and access. Andrew Carnegie's public libraries changed people's views on access to stacks. Traditionally, libraries were understood as treasure houses protecting the books from unworthy patrons and theft. As library professionalism increased, connecting readers and books became a part of the modern library idea.[80] The open stacks debate increased in the 1890s and large urban libraries experimented with open stacks resulting in higher circulation.[81] John Cotton Dana of Newark, New Jersey, believed that readers enjoyed touching the books and access made better readers. He viewed the modern library as a "book laboratory" and rejected traditional library architecture.[82] While Eastern's library was still being developed, librarian James Thayer Gerould advocated against closed stacks in *The College Library Building: Its Planning and Equipment* (1932)

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[78] Division of Architecture and Engineering, Illinois Department of Public Works and Buildings, "Specification for the Metal Library Equipment & Bookstacks, Eastern Illinois State Teachers College," *Bidding Documents 1946-1947*, Booth Library, Eastern Illinois University, 118.

[79] Robert Hillman, email to author, December 13, 2010.

[80] Van Slyck, *Free to All*, 25.

[81] Ibid., 26.

[82] Ibid., 27.

because it slowed service.[83] According to Charles Dober, author of *Campus Planning*, a major development around 1945 in library service was the shift in the philosophy about the relationship between the readers and the books. Previously, libraries had closed stacks in which patrons browsed card catalogs and then staff would retrieve the books.[84] When it opened, Booth Library had a browsing room and a reference room, but the main stacks and reserves were closed. For the main stacks patrons used the card catalogue, filled out a call slip, and took their request to the main desk where the librarian used a pneumatic tube system to send the call slip to a student worker waiting in the stacks who pulled the book and sent it through a book lift.[85] There were 38 carrels in the stacks for faculty members and graduate students, allowing them open access to the stacks.[86] In an attempt to reduce congestion Miss Booth instituted closed stacks in the library in Old Main in 1933, which dropped circulation.[87] In the new library, although the stacks were closed head librarian R.F. Schaupp boasted about the browsing room where the newly purchased books were kept temporarily, giving all of the students access to them.[88]

According to the director of library services R. F. Schaupp in a 1965 *Eastern News* article, there were three main reasons Booth Library did not have open stacks. First, the architecture of the library did not allow open stacks, the article states, "It was designed so that the most books could be crowded into the smallest space. To have open stacks, the minimum width of the aisle must be 36 to 40 inches; here they are less than the minimum." Secondly, Schaupp believed because many of the students used the library between classes, it was faster for a student worker to retrieve a book than for the students to look for the books themselves. Although given a lesser role, theft was cited as the third reason why Booth Library had closed stacks. Schaupp was quoted in the article saying, "Any loss deprives users from having access to needed material." Continuing the emphasis on the problem of theft, the article also notes, "Many books are old and therefore irreplaceable."[89]

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[83] James Thayer Gerould, *The College Library Building: Its Planning and Equipment.* (New York: Scribner's Sons, 1932), 61.

[84] Richard Dober, *Campus Planning*. ([New York]: Reinhold Publishing Corporation, 1963), 86-87.

[85] Hillman, interview by author, April 9, 2010.; Elam, "Alumni Day, Library Dedication Date Set,", 4.

[86] *Booth Library, Eastern Illinois State College, Charleston, Illinois, Dedication,* 1950. Elam, "Alumni Day, Library Dedication Date Set,", 4.

[87] Lawson, 64.

[88] Schaupp, New Approach, 4.

[89] "Booth Annex to Have Open Stacks," *Eastern News*, March 19, 1965.

Although there was preference for open stacks at other college and public libraries, Booth Library may have had closed stacks for the additional reasons- the library in Old Main had closed stacks, the browsing room allowed all students access to new books, and the faculty and graduate students had access to the books.

Another change in library planning occurred during the time Booth Library was in development. The multi-tier structural stack which was rigid and built for compact book storage was developed in the 1840s and remained the dominant stack for one hundred years.[90] This stack plan was inflexible because the stack posts were fixed and part of the building's structural support system. According to Kaser, vertical posts were placed three feet in one direction and four to six inches in the other direction.[91] The intermixing of books and patrons was not library practice when the multi-tier stacks were developed and their narrow aisles and low ceilings were not conducive to the idea.[92]

In the 1930s and 1940s new stack and construction plans were introduced in libraries. Architect and stack manufacturer Angus Macdonald was the pioneer who saw the need of libraries to have flexible spaces for people or books and introduced modular planning to libraries.[93] He worked with librarian Ralph Ellsworth to make his plan practical for libraries.[94] New construction materials and technology developed in the late 1930s allowing this alternative to multi-tier stacks to be created.[95] Although Macdonald had been writing about modular libraries since 1933, the Second World War suspended all civil construction, delaying its implementation, which allowed a period of critique before execution.[96] In October 1945, Macdonald presented a full-scale mock up of the modular unit to the Orange Conference of the Cooperative Committee on Library Building Plans, including architects and fifteen university librarians who were planning new libraries in the post war years.[97] This meeting introduced architects and librarians to the possibilities of modular library construction.

The modular plan was different than the multi-tier plan in that the stack posts no longer supported the floors above them, rather larger steel columns spaced farther a part carried the weight. This difference

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[90] Kaser, *The Evolution of the American Academic Library,* 107.

[91] Ibid., 116.

[92] Ibid., 67-68, 116.; Merritt, 107-108.

[93] Dober, *Campus Planning,* 87.

[94] Kaser, *The Evolution of the American Academic Library,* 112.

[95] Ibid., 111.

[96] Dober, *Campus Planning,* 87.; Kaser, *The Evolution of the American Academic Library,* 112.

[97] Dober, *Campus Planning,* 87.; Kaser, *The Evolution of the American Academic Library,* 112.

was important in that the free-standing shelves could be moved anywhere at anytime without endangering the structure of the building. Since the columns were placed further a part, the libraries could use the large open areas for readers' areas or book shelves and the two areas could intermix.[98] Modular buildings usually had uniform ceiling heights.[99] According to Kaser, the modular plan lent itself to the library profession's post Second World War ideas on open access, improving efficiency of librarians and library patrons, and flexibility.[100]

In 1947, Hardin-Simmons College's library was the first library building to use the modular plan. The libraries at Princeton in 1948, Bradley, Washington State, and North Dakota State in 1950, and the University of Iowa in 1951 were also modular.[101] Leroy Charles Merritt wrote in his paper "The Book Stock" presented before the Library Institute at the University of Chicago in 1946 and published in 1947, about the limits of multi-tier stacks and the use of the modular plan in libraries and said that most libraries being planned at the time were based at least in part on the modular design.[102] The familiarity with the modular plan increased when architect John W. Maloney wrote about it in the *Architectural Record* in 1948.[103] Kaser argues that within a decade of the construction of the Hardin-Simmons College library in 1947, the modular plan totally replaced the fixed function plan.[104]

In Booth Library there were stacks on the basement, first, and second floors. They were separated by floors and were not continual.[105] The planners made provisions for expanding the stacks horizontally and vertically.[106] Although the type of stacks used in Booth Library was not explicitly stated in post-construction literature, the "Specifications for the Metal Library Equipment & Bookstacks, Eastern Illinois State Teachers College" from 1947 called for multi-tier stacks.[107]

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[98] Kaser, *The Evolution of the American Academic Library*, 112, 115.

[99] Ibid., 129.

[100] Ibid.

[101] Ibid., 114.

[102] Leroy Charles Merritt, "The Book Stock," in *Library Buildings for Library Service: Papers Presented Before the Library Institute at the University of Chicago August 5-10, 1946*, ed. Herman H. Fussler (Chicago: American Library Association, 1947), 67-69.

[103] Kaser, *The Evolution of the American Academic Library*, 114.

[104] Ibid., 129.

[105] Hillman

[106] Schaupp, *New Approach*, 7

[107] Division of Architecture and Engineering, Illinois Department of Public Works and Buildings, "Specification for the Metal Library Equipment & Bookstacks, Eastern Illinois State Teachers College," *Bidding Documents 1946-1947*, Booth Library, Eastern Illinois University, 101.

The Specifications read,

> The construction for all levels of the main stackroom shall
> be arranged for the removal of book stack ranges located
> midway between fixed stack column shelf supports,
> portions of ranges located between fixed stack supporting
> columns, removable carrels and carrels attached to fixed
> supporting columns. The removal of the portions
> mentioned shall make spaces 9' x 9' and 10-3 ¾" on
> centers, or a series of such adjacent spaces for work spaces,
> spaces for facilities for housing reproductions of book
> collections or other special purposes at desired locations
> on all stack levels. The design of the fixed portion of the
> bookstacks and the removable parts shall be such as to
> permit installation of the removable parts in their correct
> locations without involving structural changes of the fixed
> portions of the bookstack construction. The removable
> parts of the bookstack ranges shall be interchangeable and
> the removable parts of the carrels shall be
> interchangeable.[108]

These specifications, although not directly mentioning the
modular concept, describe aspects of it such as removable stacks and
open spaces, and reveal the stacks were not fully modular. Dr. Schaupp
argues that the library's architecture prevented open access and the
specifications suggest that at least some of the flexible concepts were
incorporated in the construction which could lend itself to open access.
Fixed stack posts were not part of the modular plan, limiting flexibility.
The knowledge of if Booth Library's stacks were built with modular
concepts would help reveal if it incorporated the increasingly popular
construction methods of its time. The ceiling heights in the stacks were
seven feet, but the ceiling heights in the reserve, reference, and
catalogue room were much higher, not characteristic of modular
libraries.[109] A possible reason for not using the modular plan in the
entire library was that the building did not have air conditioning. The
uniform ceiling heights and air conditioning with artificial lighting
worked together to make each other more efficient. The fixed stack
posts, which were becoming out of date, may have also been a reason for
the closed stacks.
By possibly having some aspects of the modular concept such as
flexibility, although limited, in the stacks, Booth Library was

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[108] Division of Architecture and Engineering, 106-107.
[109] Elam, "Alumni Day, Library Dedication Date Set,", 4.

incorporating some contemporary ideas, but was not fully flexible and modular, embracing the whole concept. Library construction was moving away from the multi-tier stack. When Macdonald introduced modular planning to the Orange Conference Booth Library was in the early stages of blueprint development. As the modular concept was increasing in popularity, Booton signed the blueprints in 1946 with subsequent revisions. The State of Illinois created Booth Library's bookstack specifications in the same year the first modular library was completed. *Architectural Record* published Maloney's article in the same year Miss Booth laid the cornerstone at the library. Although modular plans were becoming increasing popular in libraries, Booth Library was built during the transition phase and did not embrace the modular plan for the whole building.

Conclusion

Booth Library's Gothic style can be attributed to a number of factors. Miss Booth's interest in having the library be harmonious with the other buildings on campus when it was planned may have led to the initial concept for the library to employ the Gothic style. Architect Booton's interest and background in historical styles further made Gothic architecture a reality for Booth Library. The tradition of using Gothic motifs for collegiate buildings also lent weight to the design scheme. The Gothic architecture of Booth Library was not out of place on the campus in 1950, nor in the larger context of academic libraries across the nation. Having closed stacks was out of date when the library opened in 1950. Booth Library did not fully embrace the newest concepts in library construction that were becoming popular when it was constructed. Although the parties strived to communicate, long debates between librarians and architects continued at Booth Library. A sign that the architect and the librarians were working together was Booton's boasting that a person could stand at the desk and see students at the reference and reserve desks, creating control with less staff.[110] Not having visual control over the library was one complaint that librarians had about architects' designs back when the American Library Association was founded. Although Gothic architecture was not what library planners were recommending in 1950 and other architects were rejecting historical motifs, most of the people at Eastern and in the surrounding area enjoyed the aesthetics and function of the Mary J. Booth Library, something that they had been waiting a long time for; they were not disappointed.

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[110] Schaupp, *New Approach*, 6.

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